

Subculture Identity in The Use of Foreignization as Translanguaging Strategy in X

Irmala Sukendra

isukendra@unis.ac.id

English Language Education Department, Universitas Islam Syekh Yusuf Tangerang, INDONESIA

Abstract

This study aims to find the construction of foreignization as translanguaging strategy in X and whether this strategy acts as a means of communication to project the translingual identity as members of a Kpop fans subculture group. Methodologically, this study adopted a netnographic study concentrating on the lurking method. X posts (tweets) from native Indonesian speakers of a Kpop fans subculture group, dated or posted from June 2023 to September 2024 are obtained as the source of data. Following data collection, the findings were analysed and contextualized using established theoretical frameworks, employing qualitative analysis to examine data from similar incidents. This study found that by embracing translanguaging as a means of projecting a translingual identity, individuals navigate the complexities of subculture group membership and foster inclusive communities within the digital realm. The study showed that the group members used foreignization as their translanguaging negotiation strategy which is formulated similarly to L2 word formation and sentence construction. They blended the words from L2 (English) with words/morphemes from L1 (Indonesian) and formed words by adding L1 affixes to L2 or L3 (Korean) words with the pronunciation written in L1. Through employing this strategy, they attract other interlocutors who share similar interests. The identities they projected in their communications in X interactions can be said as the identity as the member of the subculture groups.

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Introduction

The social media users, in their attempt to communicate online, created virtual 'third spaces' where they identify themselves as members of groups and own the collective identities. Although young people in online communities may be geographically diverse (living in different places at different times), they could share common interests, same activities, and a sense of belonging. In these digital spaces, where interactions are built across the differences of time and place, these social media users can construct their identities as they wish them to be perceived by others.

Jeyanthi (2022) claimed that some people use social media for self-presentation and present themselves online by posting photos and sharing details about their lives. Social media serves as a "rich and observable" platform where users construct identity by articulating personal narratives, adapting existing storylines, and employing semiotic resources and platform features to convey their self-identification (Stock & Price, 2017, as cited in Sukendra, 2022). It can be stated that social media provides a place where an individual creates a persona in an affinity space. In this vein, Uhls et al. (2017, as cited in M. S. Kim, 2022) identified that social media offers two key benefits for identity formation: the agency to self-create an identity true to physical self or internal desires, and the opportunity to join diverse groups whose peer interactions critically shape ones' evolving beliefs. By allowing users to find affinity groups, social media serves as a platform where individuals internalize community-specific norms and express collective identity through symbolic activities that reinforce solidarity (Yang & Fatimah, 2023 and Martinac Dorčić, 2023).

It is usual for these people in their digital space communication to form a group that shares similarities. In their interactions, social media users attempt to communicate their thought through different use of strategies in using language. For Indonesians, it is quite common to not solely employ Indonesian as their medium of communication when interacting in digital space. Mixing and

meshing with other languages are inevitable and are commonly done. In their communication in digital space, Indonesian social media users tend to form their own circles, which is a part of subcultural groups. They have their own lingo and speak a language specific to their community.

Subcultures are groups perceived to deviate from the dominant culture's norms, which are themselves defined by factors like age, sexuality, taste, race, class, and gender. As a result, these groups are often characterized as disenfranchised, subordinate, or existing outside the mainstream. Subcultures emerge when the dominant culture fails to address the needs or shared experiences of groups with particular identities (Reddy-Best, 2020). One example is fandom, a subculture in which individuals form communities around a shared interest in some aspect of popular culture. Through constant use of social media, fans participate in a process of "cultivation," adopting the group's specific customs and cultural practices. As a result, they develop a common style, sharing a distinct code that includes language, musical taste, and other interests. This participatory culture, which Benyoucef (2016, as cited in Hermawan & Ginting, 2024) conceptualizes as encompassing activities from online interaction to creative production, allows individuals to communicate emotional investments and generates significant socioeconomic effects.

As stated by Han (2023), the idea to become a member of a subculture is a key development of identity for many people. Knowing that their experiences are similar to others gives them a sense of belonging and ascertains them that they are accepted and supported. This subculture group, also known as 'circle', acts like the bubble that shaped their identities. Blommaert (2020) used the term 'bubble' to define the audience who interacted in social media on the basis of topic keywords, hashtags, and histories of prior interactions, whereas Indriasti (2020) used the term 'circle' to refer to a group of people who share similar interests. The group that these users formed enabled them to enjoy their online communication while hyping their interests

(of the artists, dramas, the music, and the entertainment).

A membership in a subculture is chosen when a user starts to interact with their preferred counterparts. This enables subculture group members to establish an identity as they wish others to perceive them. In the process of interaction on social media, these subculture group members can no longer focus on the influence of their real-life identity on online socialization, but they can recognize each other based on their constructed virtual "identity" and appraise each other based on their similarity of cultural interests. In association with that, Han (2023) claimed that self-presentation on social media has a longer duration and a wider audience that is not limited by time and location. Thus, the identity of these members can be constantly transformed for their own social practice needs, and it is highly possible for them to construct certain identities as their desire (Abramova, et al., 2021; Ajmal, 2024; and Uggen, 2024).

Acknowledging that language is a key marker of identity, encompassing aspects such as ethnicity, nationality, gender, and social class, the language that these subculture members use can be said to be a key factor to determining their realization of identity. Code-switching, alternating between languages or dialects within a conversation, and later, translanguaging can be a powerful way to signal different aspects of one's identity. Nguyen (2019) argues that translanguaging allows speakers to utilize a "bilingual transidentity" that encompasses their dual or multiple cultural and linguistic affiliations. This trans-identity is dynamic; it acts as a bridge between languages and is constantly transformed through a process of mixing and switching languages, which in turn influences the speaker's associated beliefs. In addition to that, Richards & Wilson (2019) proposed the idea of transidentifying, the idea of how different identities or identity characteristics are often constructed and assigned within a particular or series of connected communications. They further classified transidentifying under the following categories: (1) to mark a change in social proximity, (2) to show authenticity, (3) to

show stance and affiliation, (4) to mark status, (5) to show a change of role, and (6) to acknowledge audience.

Previous research has established that translanguaging is a prevalent practice in various online spaces, even amidst the dominance of English (Satar, 2020; Walker, 2021; Dovchin, 2021; and Sukendra 2024). These studies have shown that a user's first language (L1) significantly contributes to translanguaging practices and that identity is performed through translanguaging. Translanguaging has emerged as a vital lens for understanding identity construction within digital fan communities. This practice, defined as the fluid and creative use of a speaker's full linguistic repertoire to make meaning (Li, 2018, 2022), moves beyond prescriptive language standards (Dumrukic, 2022). For instance, in online spaces, Indonesian K-pop fans strategically shuttle between languages to align with specific communities (Sukendra, 2024), a phenomenon linked to the inherent connection between social media and language mixing (Meigasuri & Soethama, 2020). Ultimately, through this dynamic process, fans actively negotiate and actualize different aspects of their identities during social interaction (Richards & Wilson, 2019).

There are four macro-strategies involved in negotiation during translanguaging communication which comprise of recontextualization, envoicing, interactional, and entextualization strategies (Canagarajah, 2013). These strategies are to describe the methods an interlocutor applies to negotiate in communication to achieve meaning making. However, existing research on translanguaging macro-strategies has focused primarily on recontextualization (Nan et al., 2023; Savski, 2024; and Von Esch et al., 2025), entextualization (Androutsopoulos, 2014; Lavallo-Alcudia et al., 2019), and interactional strategies (Canals, 2022 and Yang & Foley, 2024). In contrast, the envoicing strategy has received less scholarly attention. Therefore, this study will concentrate on envoicing, with a specific focus on foreignization. Out of the four strategies, envoicing is defined as setting the conditions for negotiation, considering that choice of voice stimulates interlocutors to decide the scope and nature of hybrid

communication in which they are required to make use of any semiotic resources they possess to communicate.

Envoicing refers to the ways speakers encode their linguistic, cultural, and social identities into their language usage (Canagarajah, 2013). In their understanding, envoicing is used to focus on meaning transfer in other frameworks of communication. Envoicing in translanguaging is exercised as an 'expression of voice' in which interlocutors need to decide the stance of their position in the communication. Envoicing strategies enable language users to express themselves and represent their identities (Sukendra, 2024). Envoicing is strategically suitable to employ in online communication, as for interlocutors, the choice of how to voice in their conversational interactions is favorably intentional. They encounter options to determine the language(s) or mixture of language(s) to use and the context to use the language (such as the addressee and the time setting). Envoicing strategies offer interlocutors voice and identity. Through envoicing strategies, an interlocutor posits their position and identifies themselves in the interaction.

Developing envoicing strategies helps multilingual speakers engage with others more effectively by allowing them to express their linguistic identities. This approach assumes that speakers use their communicative resources in divergent ways to achieve different communicative purposes. They select these resources strategically based on how they wish to present themselves. Consequently, this study focuses on micro-level envoicing strategies, centering on translanguaging as a means of reflecting a speaker's identity. In relation to that, Dumrukic (2020) stated that numerous social media users choose to post in their local languages as well as English to make their content relevant for a wider audience. Social media users also find it easier to express themselves when they are allowed to use multiple languages within the same sentence or social media post.

Envoicing comprises micro strategies as follows approximation, word coinage,

foreignization, code switching/code mixing, code meshing, rhetorical tendency, and gendered expression (Widiyanto, 2016). These strategies provide each of the interlocutors an identity and voice. Speakers may emphasize their differences from others by moving away from uniform uses and shared norms. These micro strategies ranges from prosodic, phonetic, lexical, syntax to discourse levels. In foreignization, L1/L3 words are used by adjusting them to L2 phonology and/or morphology (Widiyanto, *ibid*). Although, there are two strategies that occurs in lexical level, word coinage and foreignization, where interlocutors use new words whether it is affected by L2 (language switch and foreignization) or L1 (word coinage and circumlocution), foreignization is used by interlocutors when they are unable to retrieve the exact vocabulary. This strategy is associated closely with L1 transfer. Therefore, although other micro strategies such as code mixing and code meshing use L1 and L2 interchangeably, in code mixing and code meshing, the emphasis is on the employment of the codes and not on the creativity of innovating or creating new words. Therefore, it is found to be necessary to focus on foreignization.

Previously, research on translanguaging focused on the classroom for pedagogical purposes. However it now has breached out to other aspects that intrigued further studies. Some translanguaging studies on social media are the work of Pacheco, et.al. (2019), Dumrukic (2020), Ren & Guo (2020, 2023), and Mısır & Işık Güler (2023). While the study of translanguaging has expanded to include identity construction (Ng & Lee, 2019; Al Zidjaly, 2019; Li & Huang, 2021; Ren, et al., 2022; and Dueks & Nilsberth, 2022), little scholarly attention has focused on explicitly bridging these two areas of inquiry. Furthermore, relevant research, such as that Nguyen (2019), Kabir & Sultana (2021), Teng & Fang (2022), and Yu (2023) has largely centered on students and teachers, leaving other contexts underexplored. Hence, this study intends to fill in those gaps, especially those that concentrate outside pedagogical issues. This study aims to find out the patterns of foreignization as translanguaging strategies used by Indonesians in *X* and whether

translanguaging acts as the means of communication to project the translingual identity as the member of a subculture group.

The data are taken from a subculture group whose members are X users. The number of Twitter users in Indonesia has increased to 22,92 million as of October 2025 as noted by Statista Research Department (2025). Thus, it is accessible and is eligible as a source of data for this study. The members of the subculture group have known each other from their personas portrayed on their social media accounts. Therefore despite of the facts of some real life background are acknowledged, the validity of those background would not be accountable for any claim in this study. The subculture group aimed for this study consists of approximately 20 people, comprise of 17 females and 3 males; however the number of respondents for this study is 10 (ten), all females, as it focuses on the active members of the group. The similarity that brought the members together is their interest in K-Pop boyband, BTS.

The study's focus on BTS fandom is deliberate, as BTS represents a significant cultural phenomenon. Debuted in 2013 under Bang Si-Hyuk and Big Hit Entertainment, BTS has achieved a global impact comparable to or exceeding that of "Beatlemania" (E. T. Kim, 2022). As the first Asian artist to top the Billboard Hot 100 and winner of numerous international awards (Khilmia, 2024; Liang, 2023), BTS has broken language barriers and cultivated a massive, diverse fandom. Therefore, analyzing the language practices within this specific fan community provides a rich context for examining how translanguaging constructs subcultural identity. Specifically, this study seeks to identify the patterns of foreignization as a translanguaging strategy used by Indonesians on the platform X and to determine how this strategy functions as a means of communication to project a translingual identity within a subculture group.

Methodology

This study uses purposive sampling in collecting data and involving 10 (ten) Indonesian active users of X who belong to a

Kpop fans subculture group. This group consists of all females, located in West and East Java, with age ranges from late 20s to 30s. 50% of the respondents have obtained their master degree, 30% are undergraduate, and 20% are high school graduate. The language that these members use are Indonesian (spoken variety with slangs), Sundanese, Javanese, and English. All of them are familiar with current trends and specific terms for Kpop fans. There is no clear restriction in using the languages during the communication as if one member does not understand, the other would explain. These 10 (ten) females are the active members and has a group chat of their own. In their real life interactions with family members, 83% of these members mix their language, while 17% only use local language. However, in working space or other professional setting, the dominant languages are English and Indonesian.

The data for this study were taken from tweets posted from June 2023 to September 2024. As the interactions started in early 2023 and the group formed a while after that. Familiarity is gained through occasional *Space* (a feature in X that enables live audio conversation). There are approximately 50 interactions (of posts and responses) of tweets that are analysed in this study. The data was supported by qualitative interviews with the group members focusing on their use of language.

The analytical approach of this study is guided by the frameworks of Canagarajah (2013) on translingual negotiation, Richards & Wilson (2019) on transidentifying, and Dumrukic (2022) for the translingual word formation. The process began with data condensation, where interview transcripts and tweets were simplified and focused. These data instances (individual tweets) were then categorized and coded based on Canagarajah's translanguaging negotiation strategies. The use of translanguaging is focused on lexical level on the word formation of foreignization. Subsequently, the analysis zeroed in on the specific use of foreignization, examining its linguistic manifestations in word formation. The motivations behind this strategy were interpreted through Richards and Wilson's theory, focusing on how identity and meaning

are negotiated in interaction. To validate these interpretations, follow-up interviews were conducted, reinforcing the data obtained from the initial textual analysis.

For the foreignization, this study adopts Canagarajah (2013) and Widiyanto (2016), and Dumrukic (2022) for the translingual words formation. The results were validated by cross-checking them with Canagarajah's (2013) framework of negotiation strategies, refined by Widiyanto (2016). The rationale for these practices is further explored through Richards and Wilson's (2019) identity theory. This means that the validity of the findings of this study was given when relevant answers were obtained through the analysis of Translanguaging Negotiation Strategies (TNS) and transidentifying theory. This was considered sufficient because the study was qualitative in nature.

Results and Discussion

Foreignization is applied when interlocutors are lack of basic grammar and vocabulary or miss the knowledge. This strategy occurs at lexical level in which the social media users rely on their competence on both L1 and L2 and on how to use them to communicate their ideas. Thus, the successfulness of the communication relies on their ability to use whatever resources they have to deliver the ideas to other interlocutor(s).

This study found that there are two types of foreignization used by the subculture group members. The first one is formed by adding L1 affixes to L2 words that are closely related or commonly used in the fandom such as “vote”, “scam”, “hate” and other words that are commonly used in social media communication such as: “tag”, “post”, and “follower”. The second type of foreignization are found to be formed by adding L1 affixes to L2 or L3 words which have the pronunciation written in L1. In the first type of foreignization, L2 is maintained in similar word category although it is inflected by L1 affixes. All the data found are inflectional in which the words are formulated on the basis of adding L1 inflection. The findings cannot be categorized as word formation as they were opposed the convention of word formation, in which the word category of newly formed words follow the rule of the L1 category. The foreignization formed is also different from Widiyanto (2016) as it is adapting L1 morphology instead of L2 morphology.

The subculture members used English words along with Indonesian affixes for words that are more familiar in usage in English or in the original language. Indonesian affixes can be in the form of prefix as in “ngedrag”, “nge scam”, “ngehate”, “ke lock”, or in suffix as in “twitan”, “postan”. However when L1 pronoun marker is added to L2, then the word function is changed into L1 word category. This also applies for the case of when the L2 is added by L1 prefix and suffix. The newly-formed word will deploy the category of the L1 affixes. The samples and forms of the foreignization can be seen in the table below:

Table 1. Foreignization by adjusting L1 morphology

No	Form	Use	Sample
1.	Indonesian prefix + L2	Adopt L1 structure, L2 word category is similar with the word formed	Ngehate, ngescam , ngedrag, ngehype, ngefollow, ke lock, ke spill, meng list, setone deaf, ngebuzz
2.	L2 + Indonesian suffix	Adopt L1 structure, L2 word category is similar with the word formed	Postan, Tagan Tagin
3.	L2 + L1 pronoun marker: possessive, demonstrative	L2 word category is not changed	Flashback nya, breakout nya, followers nya
4.	Indonesian prefix + L2 + Indonesian suffix	Adopt L1 structure, word formed is altered to suit the word category expected	perAUan, pembullyan ngbullyin

In Figure 1, user @badreamsides, used “ke lock” to indicate that it is accidentally happened as the word “ke” means in L1 (see: <https://kbbi.web.id/ke--2>) and the L2 word (lock) is considered to be more familiar with X users, in which it is understood as one has no access to their account. Although the user could use either L2 word or L1 word, the user preferred using “ke” + L2 because the word in L1 (e.g. *terkunci*, *tersegel*, *tersumbat*) would indicate different meaning and create different interpretation as the action in L1 words may be done by the actor (in this case; the user @badreamsides). Their intended meaning by using “ke-lock” is to show that the action is done by the X system, that it is unintentional and this meaning achieved successfully by adding L1 prefix to L2 word.

To add on, most Indonesian tweeters are familiar with the practice of blending L2 word with Indonesian affixes in their online communication as similar practice can also be seen in Figure 2. The use of other L2 words which bear similar meaning as “ke-lock” (being locked accidentally) also may be considered too lengthy and uneconomical as L2 does not provide a prefix with similar meaning as the prefix “ke-” in L1. Dumrukic (2022) claimed that the coining of this new word “demonstrate the creativity and productivity of bilingual speakers in new word-formations.”

Figure 1. Sample of Indonesian prefix + L2 (1)



In the case of typing “ke lock” instead of “kelock” by user @badreamsides, the members separate L2 word with L1 prefix as can also be seen in the word “ke save” in Figure 1a and type them as one (1) word if the verb is in L1 as in Figure 1a (“ketiduran”) and 1b (“kesapu”). The typing is chosen as to emphasize the L2 word so the readers understand her intention of using the L2 word instead of using L1 word. This action is to show authenticity (Richards & Wilson, 2019) that the user identified herself as an Indonesian who knows well how to use her Indonesian alongside with her skill in L2 (English).

Figure 1a. Sample of ke_1 and ke _ + L2 word



Figure 1b. Sample of ke+L1



In Figure 2, the user @taeobikoo, used L1 prefix + L2 word ‘scam’ to form new word “nge scam”, instead of using L1 word, such as *menipu* or *memperdaya* which bear a similar meaning as ‘scam’. In figure 2, the tweeter also used several L2 words such as “share” and “ou”, and phrases such as “be aware” and “GC (group chat)”. This indicates that although she has knowledge of L2, her decision to mix the words informs that her language use is influenced by her identity as a subculture group member. She acknowledges her audience as other subculture members and as fans of Kpop boybands, in accordance to Richards & Wilson (2019). Her option to use this word can also be a means to authenticity to her audience. A similar case is displayed in Figure 3. The tweeter used the word “googling” in the same time she used the L1 prefix + L2 for “meng list”. She preferred to mix it with L1 prefix and used the word into “meng list” which bears similar meaning if she opted to use L2 prefix -ING.

These new words are non-existing in L2 and use L1 construction. The foreignization that the tweeter used through creating a non-existing L2 words by merging L1 rule to L2 word proves that the translanguaging in X can contribute to the invention of words as a means to develop the language varieties. The tweeter meshed the Indonesian words or terms with their English freely as she found a

pride in showing her culture to other users. She displayed the words/terms familiar to Indonesian to their language output and expected the other social media users, especially her audience, who share similar interest, to understand the meaning she intended to make. The Indonesian fans in their X’s interactions can be said to have deployed the envoicing strategies through using word coinage. The identification identity as an Indonesian found in this study is unique as the tweeters had no hesitation to claim their identity as to belong to the subculture group. The decision of the tweeter to use these certain words in their tweet is an adaptation of envoicing strategies which Canagarajah (2013) stated that translanguals are required to make decision on what mix of language resources to mesh, and where and when, involves strategic choices as their attempt to negotiate meaning in their communication.

Similar to user @badreamsides, user @taeobikoo also use space after the typing of L1 prefix, “nge-” and “meng-” to add the L2 words (*scam* and *list*). This similar attitude towards the addition of prefix of these members suggests that there is a mutual language agreement practice between members of the same subculture group. In addition to that, user @taeobikoo also differentiated the prefix “nge” and “meng-” to indicate who is the actor in the sentence. For third person she used “nge-” and once she is the doer of the action (she acts as the first person), she used prefix “meng-”.

Figure 2. Sample of Indonesian prefix + L2 (2)



Figure 3. Sample of Indonesian prefix + L2 (3)



For the case of L2 +L1 pronoun marker “-Nya”, I found that the members used “-Nya” as possessive pronoun and demonstrative pronoun. Kusnadi & Nur Adji (2023) noted that suffix “-Nya” has three functions: as a possessive pronoun, a variant of the third-person pronouns and can indicate possession, actor, or recipient; as a determiner (demonstrative pronoun) that is to specify a noun, equivalent to 'the' or 'that,' to indicate something specific and known from the context; and as an adverb, meaning 'very' or 'extremely'. Figure 4 exemplify “-Nya” as possessive pronoun for “followers nya”, whereas in Figure 5, “-Nya” in the word “event nya” serves as demonstrative pronoun that specify the word “event”. The members employed two types of “-Nya” and to type it separately from the L2 words to showcase their authenticity as Indonesian (Richards & Wilson, 2019). The addition of -Nya to L2 words, specifically words related to fandom, signified their identity as a Kpop fans. Thus, through employing this in their language use, the members both demonstrate their identity as translanguals and as Kpop fans subculture members. However, I failed to find any sample to exemplify “-Nya” as an adverb in this study since the words they used to attach -Nya in this function are Indonesian words.

Figure 4. -Nya as possessive pronoun

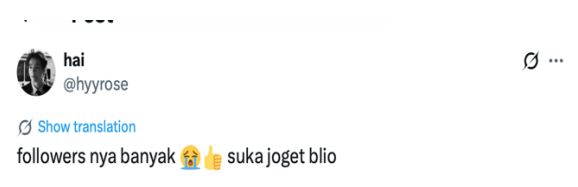


Figure 5. -Nya as demonstrative pronoun



The second type of foreignization are found to be formed by adding L1 affixes to L2 words with L2 pronunciation written in L1. Lieber (2021) defines affixation as the process of adding an affix to a base. Affixes are also added to L2 words that has gone through the process of foreignization. As a micro strategy of envoicing, foreignization is understood as a process of using an L1 word by adjusting it to L2 phonologically and/or morphologically. The second type of foreignization strategies (as in Figures 6 to 12) align with the theoretical framework proposed by Widiyanto (2016), who identified such adaptations as a conscious strategy employed by interlocutors to introduce and integrate foreign concepts. This practice involves the direct adoption of a lexical item from a second or third language (L2/L3) while adapting its form to conform to the phonological and/or morphological rules of the primary language (L1).

The Foreignization strategy is different from Dumrukic's (2022) idea of phonological translanguaging in which the latter adopts phonetic features from one word to another, or pronouncing certain phonemes the same way they are pronounced in another word and the former adopts L2 pronunciation to L1 written form. In other words, in phonological translanguaging, the pronunciation is altered between languages, whereas in foreignization, pronunciation is adapted to written form as can be seen in the table 2 below:

Table 2. Foreignization by adjusting L1 morphology and phonology

No.	Form	Note	Sample	L2 origin/ L1 adaptation
1.	L2 (pronunciation is adapted to L1)+ L1 pronoun marker		Spesmu, Leptopnya muponnya	Space Laptop Move on
2.	L2 (pronunciation is adapted to L1) + Indonesian suffix	Adopt L1 structure, L2 pronunciation is adapted to L1 writing. L2 word category is similar with the word formed	Twitan, repan, prioin, polowan, sasetan dieksplora apdetan	Tweet Reply Priority/prioritas Follow Sachet Explore Update
3.	L2 (pronunciation is adapted to L1) + L2 suffix		Boikoters Sleding Unstan	Boycott + er + s Slide + ing Un + stan
4.	Indonesian prefix + L2 (pronunciation is adapted to L1)		ngecas, ngesip	Charge Ship
5.	L2 is written as it is pronounced in L1		Plis, riil, apdet, hepi, kopel, sikopet, otor, plow/polow gaes ekspek	Please Real Update Happy Couple Psychopath Author Follow Guys Expect
6.	More than one L2 word is written as it is pronounced in L1		Wantwit Fakmen Cizkek Mulfand Hanimun Temlen	One tweet Fuck man Cheese cake Multi fandom Honeymoon Time line
7.	L2 and/ or L3 as they are pronounced in L1		Hepi kiyowo, Gwencana, gencana yowwww	Happy +귀여워 (gwiyeowo), 그웬차나 Geuwenchana, 괜찮아요 gwenchanayo (formal)
8.	Indonesian prefix + L2 + Indonesian suffix	Adopt L1 structure, word formed is altered to suit the word category expected	Pervotan,	vote

In Figure 6 below, user @jiephamoon asked her followers to vote, contextually, she added the word “army”, which is used to address BTS’s fans, and the word vote was changed into “vot” (it was pronounced almost similar to Indonesian for both words: vote and vot). The word was added with Indonesian suffixes “per-an”, which in Indonesian is used to form noun. The addition was done to transform the L2 word into the expected word category of L1 as can be seen in Figure 6. The user @jiephamoon deliberately changed the word spelling and employed the foreignization strategy.

Through this action, she showed a change in social proximity (Richards & Wilson, 2019) in which she also showed her affection towards fellow fans through her tweet (“be strong, army. For the sake of our dear 7 lads”) and thus shows her identity as a translingual and a member of Kpop fans subculture group. By using a foreignization strategy, she can employ a subculture identity, which aligns with the research of Abramova et al. (2021) who assert that subcultures serve as a socializing alternative, enabling people to adopt a fitting cultural identity and overcome communication gaps caused by clashes with their surrounding society.

Figure 6. Use of ‘vot’ to show a change of social proximity



In Figure 7, “ngesip” (sip is taken from ship, a term used to address the idea of two people, usually idols, are in romantic relationship). The L2 words that they attached to L1 affixes are limited to those related to words that are commonly used in fandom and

social media context. The L1 affixes are used as a means to identify the tweeter as an Indonesian whereas their familiarity with the L2 words are part of their membership of the fandom. In Figure 8, user @dinda_s97 altered the spelling “u” with “v”, so it lessened the derogatory of the word used. This is highly related with how Indonesian’s norm is against the LGBT principles, so the usage of such word would may trigger unexpected responses. The use of this word can be said as a means to show stance and affiliation which Richards & Wilson (2019) claimed as to confirm that one shares similar view which is common to exercise in sensitive topic.

In the same tweet, she used the word “keles” instead of the Indonesian word *kali* to express her identity as an Indonesian youngster who typically enjoys using slang in their communication. Arifin, et al. (2022) stated that “keles” is a derivative of the word *kali*. The word “keles” is included in the type of expression meaning to affirm something. User @dinda_s97 also used translanguaging strategy of word coinage and foreignization along with English, Indonesian, and Indonesian slang. Membership of the subculture group is denoted through the use of word such as “ngedrag”, “member”, and “solo setan” (a word play from ‘solo stan’). These words are understood by those who are familiar with fandom. By employing these words, she acknowledged the audience which Richards & Wilson (2019) affirmed as a means to identify one to belong to similar group.

Figure 7. Acknowledging audience through the use of foreignization (1)



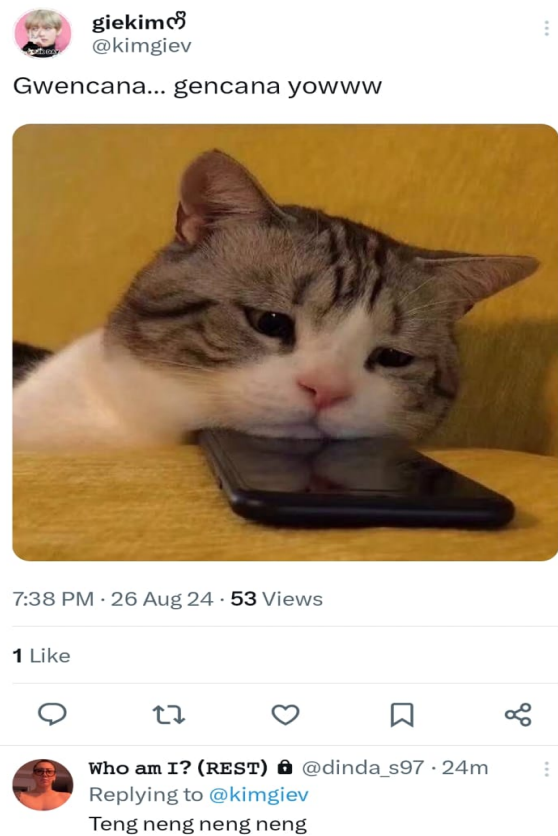
In Figure 8, user @mrkimve's translanguaging is displayed by the mix use of Indonesian, Sundanese, English, and emoticon in her tweet. The deployment of translanguaging is also shown through the use of foreignization for "jikuk" (originated from JiKook, the shortened name of ship for two BTS members, Jimin and JungKook) and "hanimun" (honeymoon). The spelling of these words are altered in accordance to how the words are pronounced in Indonesian. This strategy adapts the pronunciation of L2 words to the written form of L1. This differs from orthography-focused translanguaging, where L1 words are maintained and combined with L2 morphological features (Dumrukic, 2022).

User @dinda_s97 also used L3 word, *maknae*, a Korean word spelled 막내, which refers to the youngest member of a group of people (learnkorean24.com). Her practice of translanguaging reflects her identity as a group member of fans in which she incorporated the words familiar to fandom along with the mixing of languages. The translingual identity also works as an agency to acknowledge her audience which Richards & Wilson (2019) claimed as an identity projection that happen when someone engaged in talk with colleagues using a casual speech style reflecting many features of a local style that is commonly used by the other interlocutors (for this study, this refers to other members of the fandom).

Figure 8. Acknowledging audience through the use of foreignization (2)



Figure 9. Foreignization of L3



Hidayatty (2023) stated that *gwenchana* or 괜찮아 means "I am fine". This Korean word is popular from the drama *Welcome to Waikiki*. X users like to use this word to portray their unhappy or problematic condition by stating that they can still cope with the problem they face. In figure 10, user @kingiev applied foreignization strategy to L3, *gwenchana* by writing it as it is pronounced in Indonesian. Considering that the subculture group is formed based on the members' interest on Korean boyband, Korean words are frequently used with other languages in their tweets.

Other example can be seen in Figure 10. User @jiephamoon used the foreignization of L3, 귀여워 (*gwiyeowo*), the informal way to say "cute" in Korean. She adjusted the spelling for *gwiyeowo* into Indonesian pronunciation, "kiyowo". User @sjkxnjk responded by applying foreignization strategy to L2 and L3, "hepi kiyowo" (from "happy" and *gwiyeowo*). Although the meaning of this words becomes

erratic, but the subculture members understood this as a term to define a story (of fans fiction) that is light, bears no conflict, and has happy ending. Through her use of translanguaging she identifies herself as a subculture member. This is consistent with the view of Duek and Nilsberth (2022), who argue that translanguaging becomes a natural and useful tool, reflecting a speaker's fluid linguistic repertoire. It enables movement across digital literacy practices and is integral to how interlocutors perform and shape their linguistic identities.

Figure 10. Foreignization of L2 and L3



In Figure 11, user @illeraxs used foreignization for “ekon” (account), “erenbe” (RnB, report and block), “ami” (ARMY, BTS’s fandom), and “hestek” (hashtag). She showed her authenticity through the use of these foreignization words along with Indonesian words that she intentionally spelled differently such as “msup” (*masuk*, in), “klean” (*kalian*, you), “biyar” (*biar*, so), and “msi” (*masih*, still). Thus, it can be said that she also employed foreignization strategy to L1. All the spelling for these words are adapted to how these words are pronounced. For the Indonesian

words, the spelling follow how the words are pronounced in colloquial conversation.

User @illeraxs voiced her identity as a subculture member of the fandom through the mixture use of foreignization terms such as “ami” (ARMY) and “naikin hestek” (make something trending). Her translanguaging reflects her authenticity as an Indonesian who has knowledge of L2 (English) and familiar with fandom communication in social media.

Figure 11. Foreignization of L1 and L2



Figure 12 depicts a communication between the group members @nyksj_ and @jephmoon. The foreignization in this tweet occurs for ‘apdet’ (:update) and ‘ter gangbang’. The word *gangbang*, which means (of a number of people) to rape a person one after the other (www.oxfordlearnersdictionaries.com), has a shifted meaning. The word meaning is affected by the Indonesian prefix that is added to the L2 word ‘gangbang’. Suastini & Apriliani (2018) listed *ter-* as a prefix which means an action done unintentionally. Originally the word ‘gangbang’ means that the action is done by a number of

people, but in the tweet the word means there are multiple actions done by one person intentionally. Thus, the L1 and L2 meanings are shifted to suit the concept that the subculture constructed. By means of using these words, the translanguaging in the tweet indicates that the subculture members acknowledging each other. While Ren, et al. (2022) caution that an overuse of translanguaging strategies may impede comprehension and cause annoyance, the present research reveals a constructive function. The findings indicate that translanguaging effectively facilitates communication and serves to express identity, particularly by signaling belonging to a subcultural community.

Figure 12. Use of foreignization and subculture group's terms



In this study the translanguaging, that the members of the Kpop fans subculture group used, showed that during interactions the users constructed their identities to suit their communities that existed in X. These identities may not reflect the users as an individual as most of them altered their real life personae specifically to fit in the interactions. Translanguaging is used by the users to signal membership of a subculture group. The subculture group was chosen by them once they established their interest to a particular Korean boybands as this topic brought them together. The subculture group members used foreignization to imply authenticity, to show stance and affiliation, and to acknowledge their audience.

Authenticity is demonstrated by their expertise in the topic being discussed. For example in Figure 12, the subculture members talk about BTS's member, Jin, who had just discharged from the military. They did not need context to signal who they meant by "sukiber" (*suami kita bersama*, our husband). Stance and affiliation is shown by the members towards their interest (see Figure 7 and 8) and common problems they share (see Figure 11). The members indicate their orientations to the topic and how they would like to position themselves as exhibited in their tweets. They express their attitude towards the LGBTQ community and their support towards the BTS

members. Audience was acknowledged as they use casual speech style, insert local language, and specific words. This approves Richards & Wilson (2019, p. 182) that proposed “during interactions, participants construct their identity through unfolding social interaction depending on the specific activities and relationships that occur in that context”.

In showing their identity as members of subculture members, the members employed the words/terms familiar to other members. They applied foreignization strategy as part of envoicing strategy to denote their identity as fans and as Indonesians. The use of English is mostly because the words are more familiar to them in that language and the fact that use of other languages (Indonesian or local variety) may initiate different understanding. The use of L3 (Korean, for this study) signifies the identities of the members as the fans of Korean boybands (BTS). They deployed these words to convey their interests. The addition of Indonesian affixes to these words indicates that the members did not want to lose their identity as Indonesian and that the language itself acts as an agency to enclose the interaction to international fans. This is in line with Canagarajah (2013, p. 80) who stated that translinguals are required to make decision on “what mix of language resources to mesh, and where and when, involves strategic choices” as their attempt to negotiate meaning in their communication.

Indonesian affixes are used to utilize the translanguaging to approve the members as part of a subculture group. The foreignization strategy facilitated the members to create their own circles of friends that share the interests. This study can proclaim that the tweeters’ translanguaging is a means to build their communication, specifically in their circles within the subculture groups that existed in online space. Their translanguaging formed out of the purpose of meaning making to indicate their interests. Their translanguaging formed certain structures of constructing new words that signify their identity as subculture group members.

Conclusion

This study found that the members of the subculture group employed foreignization strategies in their communication as a means to identify their membership of the fandom. The foreignization revolves around the issues or topics of their interests, which is the Korean boybands, such as BTS (regarding any updates on their activities, music, etc.), and common words used in social media interactions. The word used are acknowledged by other subculture members as they are accepted and well comprehended. The members of the K-pop fan subculture employ foreignization, characterized by applying L1 (Indonesian) morphological and syntactic patterns to L2 (English) and L3 (Korean) lexicons as a deliberate translanguaging strategy. The first type of foreignization is formed by adding L1 affixes to L2 words. This type of foreignization is also indicated by spacing the prefix from the L2 word. The words are also maintained in similar word categories although it is inflected by L1 affixes. The second type of foreignization are formed by adding L1 affixes to L2 or L3 words with the pronunciation written in L1. The second type of foreignization are found to be formed by adding L1 affixes to L2 words with L2 pronunciation written in L1. This type of foreignization is different from phonological translanguaging, in which the pronunciation is altered between languages

Through using foreignization, the members of this Kpop fans subculture group can enjoy their online communication while hyping their interests (of the artists, the music, and the entertainment). The identity of translingual is revealed through the code choice they employed in the practice. The translanguaging they practiced serves to construct and project a shared translingual identity, thereby marking and solidifying their in-group membership within the digital realm. The identities these subculture members wished to project depended on the cultural norms of the communication and the relationship they attempted to build based on the conversational contexts that they created. In other words, the strategies that the members employed in their translanguaging enabled them to project their identities as translingual. However, this study only focuses

on a certain Kpop fans subculture group within a certain time. A further study comprising wider scope of population may have different findings. In addition, it is suggested to further analyze the foreignization practiced by Indonesian in other contexts. Other strategies should also serve as interesting topics to explore.

In conclusion, the use of translanguaging by these subculture members can have a profound effect on the identities of the personae they displayed. By incorporating multiple languages and cultural references, members can create more complex and authentic characters that reflect the diversity of real-life communities. Ultimately, the use of translanguaging in social media can create a sense of community and belonging among the members while also challenging dominant language norms and promoting linguistic diversity.

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